PART TWO:
The Seventies
ROCK 'N' ROLL
COMICS
®
46
APR
$2.50
REVOLUTIONARY COMICS
UNAUTHORIZED AND PROUD OF IT.
GRATEFUL DEAD
GREG FOX

by Todd Loren

DEAD MANAGEMENT: "Cease and Desist!"

WE'VE BEEN THROUGH THIS BEFORE, so I suppose I shouldn't have been too surprised when I received the following letter:

Dear Mr. Loren:

We are litigation counsel for the Grateful Dead organization. It has recently come to our attention that Revolutionary Comics has announced plan to publish a Grateful Dead comic in January, 1992. Please be advised that such publication would be a violation of our client's rights, including trademark rights and rights of publicity.

Therefore, on behalf of the Grateful Dead organization, we demand that you immediately cease and desist from your current or future use of any unauthorized mark associated with the Grateful Dead in connection with your comic publication.

We expect written assurances that this activity has ceased within 10 days of receipt of this letter

LAW OFFICES OF JOSEPH A. YANNY

I had Revolutionary Comics' vice-president, Herb Shapiro, write back with our usual response, citing our rights to report objectively on public figures such as the Dead, etc., in which we indicated that unless the Grateful Dead somehow became fictional characters, we would go ahead with our books. Then I began to wonder about something. Who is behind this? Was the Dead management prodded by someone? Who would want to prod them to do this? The most obvious answer to this question seemed to be the man publishing the officially authorized *Grateful Dead Comix*, Denis Kitchen, of Kitchen Sink Press. The interesting thing about Kitchen, as I've reported here previously, is the fact that he heads something called the Comic Book Legal Defense Fund (CBLDF), a non-profit organization whose motto is "Dedicated to defending first amendment rights in the comics industry." Naturally, I gave Denis the benefit of the doubt. I figured, "Nah, he couldn't possibly be the one behind this blatant attempt to censor!" But, deciding to at least ask what he thought of it, I faxed him the above letter with the following cover letter:

Denis:

The following letter is self explanatory. I would like to know if you have any comment whatsoever as to the contents of it. Specifically, do you think they are right or wrong? Please be advised that your answer may be used in a column in one of the Grateful Dead issues of *Rock N' Roll Comics* (#45-47). If you choose not to answer, it will be indicated that 'Denis Kitchen refused to comment on the matter.'

Todd Loren

His response was a venomous personal attack against me and my work, as if to say his hatred for me justifies his denial of the very principles he is supposed to be upholding. Here is his response:

Todd:

(Following is my response to your invitation to comment on your intention to publish your own Grateful Dead Comics and the band's legal effort to stop you. Condition: Print it all or print none.)

In an earlier column in Revolutionary Comics, you insulted me and printed patently false information about the [CDLDF] I founded because the CBLDF chose not to use its funds to defend you in your illegal use of rock bands' trademarks. You have no respect among other comics professionals. You publish inferior comics. Many of your former artists have made public allegations about your non-payment to them. You hide behind the first amendment to disguise your callous exploitation of rock bands. You don't even use your real name. And now you're shitting in my back yard.

We have invested heavily in developing the official *Grateful Dead Comix* series, fully licensed by the band and we have justly received extensive national publicity for our efforts. You are trying to cash in on our good reputation and publicity by confusing the marketplace,

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GRATEFUL DEAD
EDITOR: TODD LOREN
WRITERS: JAY ALLEN SANFORD & HEATHER CHENEY
ARTIST: BLACKWELL
LETTERER: MABEL WONG
REVOLUTIONARY BALLROOM presents SAINTS of CIRCUMSTANCE
PART TWO of THREE
OKAY, SO WE SURVIVED THE SUMMER OF LOVE (MOST OF US, ANYWAY).
NOW IT'S TIME TO PIERCE THE VEIL OF TIME AND LOOK BACK AT THE SPRING OF 1969.
WHAT A YEAR! MOONWALKING, MANSON STALKING, YASGUR'S FARM ROCKING... NOT TO MENTION LAUGH-IN, ABBEY ROAD AND THE '69 METS!
AND AN AWFUL LOT OF STRANGE, SCARY AND WONDROUS THINGS. TO PARAPHRASE A SAGE PHILOSOPHER OF THE ERA, "IF YOU REMEMBER THE LATE SIXTIES, YOU PROBABLY WEREN'T THERE!"
HALCYON, HORRENDOUS, HELLACIOUS, HEDONISTIC, WE WERE A NATION POISED ON THE BRINK OF A NEW WAY! OR, SO IT SEEMED. WHAT DID RESULT FROM THAT TUMULTUOUS DECADE? WELL, THE SEVENTIES, FOR ONE THING (PROOF THAT THE MOVEMENT WAS ALL FOR NAUGHT?). ALSO, A POTENTIALLY LEGENDARY ROCK'N'ROLL BAND...
"Music begins to atrophy when it departs too far from dance... poetry begins to atrophy when it gets too far from music." -Ezra Pound 1934

THIS IS AN UNBIASED, OBJECTIVE, UNAUTHORIZED STORY

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"Hey, hey, come right away, come join the party every day!" -The Golden Road
OKAY, MR. GRAHAM, WHAT'S THE AUTUMN ITINERARY LIKE?
ONCE THE NEW ALBUM COMES OUT, YOU'VE GOT TEXAS, NEW ORLEANS, NEW YORK, WASHINGTON DC... CROSS-COUNTRY, ESSENTIALLY.
SEE IF YOU CAN GET US EXTRA NEW YORK DATES! THE KIDS THERE REALLY DIG WHAT WE'RE DOING, WHEREAS WE'RE KIND OF TAKEN FOR GRANTED HERE!
YEAH, IT'S A WHOLE DIFFERENT KIND OF ATTITUDE OUT EAST.
"WHEN THE DEAD COME TO TOWN OUT THERE, IT'S THE FIRST EXPOSURE TO THE SAN FRANCISCO SCENE THAT THOSE KIDS HAVE HAD! I'LL BE BOOKING YOU AT THE FILLMORE EAST REGULARLY."
WHAT DO YOU THINK ABOUT THAT COVER ART WE SENT OVER, FOR THE NEW ALBUM?
RICK GRIFFIN IS STILL MY FAVORITE! I LOVE THE SKULLS, THE SKELETONS, THE AMERICAN INDIAN LINES AND DESIGNS...
HE CAME UP WITH THE PALINDROME TITLE, AOXOMOXOA!
OUT IN JUNE, THEIR THIRD ALBUM PEAKS AT #73, LEAVING THE BAND $90,000.00 IN DEBT TO WARNER. IT'S A FINE EXPERIMENTAL EFFORT, DESPITE THE SLOW INITIAL SALES, WITH SONGS BY GARCIA AND LESH AND LYRICS BY GARCIA AND HUNTER. THE COVER ART REMAINS INFLUENTIAL IN THE DEAD'S VISUAL LEXICON OVER THE NEXT TWO DECADES.
4

"Searchlights casting for faults in the clouds of delusion."
-Dark Star
IT'S FUNNY, WATCHING PEOPLE REACT AS THEY PLAY THE NEW ALBUM. IT'S SO DIFFERENT FROM OUR LIVE SHOWS, I DON'T THINK THEY KNOW WHAT TO MAKE OF IT.
WELL, I THINK IT'S A LITTLE OVER-PRODUCED AND OVER-WRITTEN. IT'S GONNA BE HARD TO PERFORM SONGS LIKE "SAINT STEVEN" AND "CHINA CAT SUNFLOWER."
WE COULD ADD "WHAT'S BECOME OF THE BABY" TO THE SET, BUT WE'LL NEVER RECREATE THE AMBIENCE WE HAD WHILE RECORDING IT!
"HEH HEH, YOU'RE NOT KIDDING! WE SPENT THAT WHOLE SESSION SUCKING ON NITROUS OXIDE... LAUGHING GAS! THAT'S WHY THE TUNE IS SO FUCKING WEIRD!"
WELL, WELL, I'M GLAD SOMEBODY LIKES THIS FUGGIN' SHEEIT!
HEY, PIGPEN, I...
FUCK YOU, CAPTAIN TRIPS!
I'M HARDLY ON THIS PSYCHEDELIC BULLSHIT ALBUM! YOU DIDN'T USE MY SONGS, I DIDN'T GET TO SING LEAD, YOU HAD TOM CONSTANTEN PLAYING KEYS... FUGGIN' ROBERT HUNTER IS MORE OF A BAND MEMBER THAN I AM!
MAN, HE'S SMASHED!
YEAH, BUT IT'S THE REASON HE'S SMASHED THAT WORRIES ME!

"Standin' on a tower, world at my command,
You just keep a-turnin' while I'm playing in the band."
-Playing in the Band
HEY, BOYS, TERRIFIC ALBUM! I WISH I COULD GET BIG BROTHER TO PLAY THAT TIGHT!
THANKS, JANIS. LISTEN, I'M GLAD YOU'RE HERE! HAVE YOU HEARD ABOUT THAT BIG FESTIVAL THEY'RE HAVIN' IN NEW YORK, IN AUGUST?
YEAH. WE'RE PLAYIN'. I'M NOT TOO SURE ABOUT THE GUYS RUNNIN' IT, THOUGH, ESPECIALLY MIKE LANG. HE'S PRETTY GREEN. IT WAS GONNA BE IN WOODSTOCK, BUT NOW ITS ON SOME FARM AN HOUR OUTSIDE A' TOWN. PRETTY UNORGANIZED.
BILL GRAHAM WANTS US TO PLAY, BUT YOU KNOW US. WE DON'T TRUST THESE CONGLOM-ERATE SCENES.
DESPITE ORGANIZATIONAL PROBLEMS, THE WOODSTOCK FESTIVAL GOES DOWN, WITH A HALF MILLION ATTENDEES (MOST WITH-OUT TIX)* SANTANA, HENDRIX... YOU PROBABLY KNOW MORE ABOUT IT ALREADY THAN YOU WANT TO. THE DEAD PLAY THE SECOND DAY, SATURDAY AUGUST 16TH 1969, BETWEEN CREEDENCE CLEAR-WATER REVIVAL AND KEEF HARTLEY.
*SEE RNR 7 FOR THE WHO'S PERSPECTIVE ON WOODSTOCK! -TL
THE BAND DOESN'T EVEN WANT TO BE HERE! EVERYONE'S TIRED, IT KEEPS RAINING, PIGPEN IS SICK, YOUR SOUNDSYSTEM SUCKS... FOR WHAT YOU'RE PAYING, YOU'RE LUCKY THE DEAD ARE PLAYING!
BILL, DON'T LET HIM THINK IT'S ABOUT MONEY! THE PROBLEM IS EVERYTHING ELSE! IT'S LIKE MONTERREY ALL OVER.
BEHIND THE SCENES ON YASGUR'S FARM!
WHADDYA MEAN, THE DEAD WON'T SIGN THE RE-LEASE?!
WE DON'T CARE ABOUT YOUR FUCKING MOVIE AND ALBUM! NOBODY TOLD US AHEAD OF TIME, AND WE'RE NOT GONNA BE PRESSURED INTO BEING INVOLVED WITH THEM!

"The other day they waited, the sky was dark and faded."
-That's It For The Other One
THE FESTIVAL ITSELF GOES DOWN IN HISTORY AS *THE* QUINTESSENTIAL MOMENT OF UNIFICATION OF THE SIXTIES.
BUT NOBODY IN THE DEAD ORGANIZATION LOOKS BACK AT WOODSTOCK WITH ROSE-COLORED GLASSES BORN OF RELENTLESS NOSTALGIA.
THIS IS A COLOSSAL BUMMER, MAN!
JESUS, NOW IT'S RAINING... AND THIS IS A METAL STAGE! I'D SWEAR I JUST SAW LIGHTNING FLASH BETWEEN THE AMPS!
WHAT THE HELL IS THAT NOISE?!
CITIZEN'S BAND RADIO SIGNALS ARE COMING THROUGH THE P.A. SYSTEM!
SHIT!
YOU WON'T FIND THE DEAD ON THE RECORDS OR IN THE MOVIE, BUT JERRY DOES HAVE BRIEF CAMEO IN THE FILM...
MARIJUANA... EXHIBIT A!
AS THE SIXTIES GIVE WAY TO THE SEVENTIES, THE "HIPPIE" MOVEMENT IS ALL BUT MORIBUND. MOST OF THE UNDERGROUND BANDS SIGN WITH MAJOR LABELS, THE DANCES BECOME MERE CONCERTS, THE POLITICS BECOME RHETORIC AND HEARSAY... FLOWER POWER, AND IT'S MUSICAL SEEDLINGS, WITHER UNDER THE MEDIA SPOTLIGHT AND HARSH GLARE OF REALITY. THE DEAD, AS IS THEIR STRENGTH, MUST CHANGE WITH THE TIMES.

"I spent a little time on the mountain, I spent a little time on the hill,
I saw things getting out of hand, I guess they always will."
-new Speedway Boogie
THE FINAL SYMBOLIC NAIL IN THE ERA'S COFFIN IS HAMMERED IN LIVERMERE CALIFORNIA. A FREE CONCERT IS SCHEDULED, WITH THE AIRPLANE AND OTHERS, TO CELEBRATE THE ROLLING STONES' SUCCESSFUL U.S. TOUR. THE ALTAMONT SPEEDWAY IS A LAST MINUTE VENUE.
IT'S DECEMBER 6TH 1969.
WHO'S TAKING CARE OF SECURITY?
JERRY GARCIA, FROM THE GRATEFUL DEAD, RECOMMENDED USING THE HELL'S ANGELS.*
?!?!?!
*RNR 6! -TL
FROM THE CONCERT'S OPENING NOTES, THE BAD VIBES ARE EVIDENT. SOME ANGELS CONDUCT RANDOM BEATINGS. DURING THE AIRPLANE'S SET, SINGER MARTY BALIN IS KNOCKED DOWN BY A BURLY BIKER "SECURITY GUARD" WHEN HE ASKS THEM TO COOL IT.
HEY, JERRY, WHAT ARE YOU DOING HERE? ARE THE DEAD PLAYING?
NAH, I JUST FLEW IN TO CHECK OUT THE SCENE.
WELL, IT DOESN'T LOOK TOO GOOD...
AFTER GARCIA IS APPRAISED OF THE DARK PROCEEDINGS:
SUPREME BUMMER, MAN.
AND OFF HE FLIES. GARCIA TAKES A LOT OF CRITICISM OVER ALTAMONT, MAINLY FOR HIS HELL'S ANGELS RECOMMENDATION.

"What's become of the baby,
This cold December morning."
-What's Become of the Baby
A BLACK YOUTH, MEREDITH HUNTER, IS BEATEN TO DEATH BY AN ANGEL AFTER SUPPOSEDLY BRANDISHING A GUN BEFORE MICK JAGGER (AS DOCUMENTED IN THE GIMME SHELTER FILM RECORD OF THE EVENT). ON THIS COLD DECEMBER MORNING, THE ERA, THE IDEALISM AND HOPE, IS ALSO DEAD.
IT'S NOT FAIR TO BLAME US OR THE ANGELS! THINGS WENT DOWN WE DON'T UNDERSTAND, BUT I GUESS IN TIME WE WILL.*
*AS HE'D SING IN THE HUNTER-PENNED "NEW SPEEDWAY BOOGIE" A YEAR LATER.
THE FAMILY GETS TOGETHER TO BLUEPRINT THEIR OPTIONS.
OKAY, WE'RE ALL UNHAPPY WITH MOST OF OUR STUDIO OUTPUT. WHAT'S THE OBVIOUS ANSWER?
A LIVE RECORDING!!
BUT WITH A STUDIO KIND OF CONTROL. WE COULD INVITE FRIENDS INTO THE STUDIO, PLAY A SET FOR THEM AND THE MACHINES.
WE SHOULD DO A DOUBLE RE-CORD, SO WE CAN DO LONG NUMBERS LIKE "DARK STAR"! THAT'S THE KIND OF THING WE'RE BEST AT, IMPROVISING AND JAMMING!
LIVE DEAD IS OUT IN EARLY 1970 (#64), RECORDED ON A 16-TRACK AMPEX RECORDER AND ENGINEERED BY AVALON BALLROOM MIXER BETTY CANTOR.
EVEN DIFFICULT NUMBERS LIKE PHIL LESH'S "THE ELEVEN" (IN 11/4 TIME) COME OFF WITH THE HELP OF TOM CONSTANTEN'S FLUID KEYBOARDS. PIGPEN, HOWEVER, FINDS THE JAZZY SWING DISTASTEFUL AND SITS OUT MANY SESSIONS.

"Rain gotta come, but the rain gotta go, you know."
-Doin' that Rag
TOM'S LIVELY, EXPERIMENTAL INFLUENCE ON THE DEAD ENDS IN EARLY 1970.
I, UM, DON'T PRETEND TO UNDERSTAND SCIENTOLOGY, T.C., BUT, UH, I GUESS YOU'VE GOTTA DO YOUR OWN THING!
THANKS, JERRY. I KNOW THAT PIGPEN WON'T BE SORRY TO SEE ME GO!
LATE JANUARY, IN NEW ORLEANS (ON THE DAY OF A DEAD SHOW):
"Busted, down on Bourbon Street, set up like a bowling pin. Knocked down, it gets to wearin' thin, they just won't let you be, oh no."
BOB WEIR, PHIL LESH AND 17 OTHERS (INCLUDING, REPORTEDLY, OWSLEY) ARE ARRESTED FOR POSSESSION OF LSD AND BARBITUATES.
AFTER THAT EXPENSIVE FIASCO, THE DEAD PLAY A SERIES OF DATES WITH THE NEW RIDERS OF THE PURPLE SAGE (ORIGINALLY WITH GARCIA, LESH AND HART SITTING IN).
FOR THE NEXT ALBUM, WORKINGMAN'S DEAD (RECORDED OVER THREE WEEKS), LYRICIST ROBERT HUNTER IS A CENTRAL COMPONENT (HE'S LIVING WITH GARCIA AT THE TIME, EVEN APPEARING ON THE ALBUM COVER).
WE WERE ORIGINALLY GOING TO DO AN OPERETTA THING OF MINE CALLED EAGLE MALL, BUT I THINK I LIKE THESE TIGHT LITTLE "COUNTRY ROCK" SONGS WE'RE DOING BETTER! I WOULDN'T MIND IF WE VEERED OFF MORE INTO BYRDSY KIND OF SOUND!

"There are things you can replace and others you cannot. The time has come to weigh those things, this space is getting hot." -althea
THE VOCALS BY NOW, PARTICULARLY JERRY'S AND BOB'S, ARE REALLY BRIGHT, THANKS IN PART TO SOME TUTORING FROM MICKEY HART'S EX-ROOMMATE STEVEN STILLS AND HIS FRIEND DAVID CROSBY.
PIG PEN PLAYS A LARGE ROLE ONCE AGAIN, REALLY SHINING ON TUNES LIKE "EASY WIND".
"I'VE BEEN BALLIN' THAT SHINY, BLACK STEEL JACKHAMMER..."
WORKINGMAN'S DEAD IS A STUDIO ALBUM THEY'RE PROUD OF. LOTS OF FUTURE LIVE STAPLES LIKE "CASEY JONES", "DIRE WOLF" AND THE #69 SINGLE "UNCLE JOHN'S BAND". THE ALBUM HITS #27, EVENTUALLY GOING GOLD.
GOD, JERRY, ALL THIS AIRPLAY HAS CAUSED OUR AUDIENCE TO DOUBLE!
THE NEXT LP, AMERICAN BEAUTY (THE LETTERING COULD ALSO BE READ AMERICAN REALITY) IS OUT IN LATE 1970, ANOTHER GOLD RECORD (#30). ALSO, SOME UNAUTHORIZED LIVE ALBUMS ARE PUT OUT BY SUNFLOWER RECORDS (VINTAGE DEAD AND HISTORIC DEAD).
IN THE DEAD FRONT OFFICE, WITH GARCIA, WEIR AND MICKEY HART:
GUYS, I SWEAR, I KNOW NOTHING ABOUT IT! IF YOU HAVE PROOF HE'S GUILTY, THEN YOU SHOULD AT LEAST FIRE HIM. OR CALL THE COPS OR BOTH. BUT, PLEASE...
JUST BE SURE BEFORE YOU ACCUSE MY DAD OF RIPPING YOU OFF!

"Rot in a drain ditch, caught on a limb. you know better, but I know him."
-He's Gone (by Hunter, about Lenny Hart)
LENNY HART, FOUND TO HAVE OVER $60,000.00 OF THE BAND'S MONEY, IS FIRED AS MANAGER AND (AFTER SOME TIME) IS ARRESTED FOR EMBEZZLEMENT.
IT'S SO WEIRD, MICKEY. WE'VE NEVER REALLY BEEN BURNED BEFORE, ESPECIALLY FROM WITHIN "THE FAMILY"!
I RECOMMENDED MY DAD TO YOU! EVERYONE'S TREATED ME COOL ABOUT THIS, BUT I'M GONNA, UM, MOVE ON FOR AWHILE.
MAYBE DO SOME SOLO STUFF AT THE STUDIO I BUILT AT MY RANCH, OUT IN MARIN!
JEEZ, MICKEY. WE HATE TO SEE YOU GO! MAYBE WE CAN AT LEAST HELP YOU GET YOUR OWN STUFF RECORDED...
THE DEAD JOIN THE CANADIAN FESTIVAL EXPRESS, 12 TRAIN COACHES FILLED WITH 140 MUSICIANS, PLAYING ALL THE SUMMER FESTS. THE BAND, JANIS JOPLIN, THE NEW RIDERS AND MANY MORE.
BUT WE HAD TO DITCH ALL THE DRUGS BEFORE WE PASSED THE CANADIAN BORDER!
IT'S CRAZY, JANIS, THERE'S ONLY ABOUT A LID BETWEEN US ALL!
A LOT OF PEOPLE ARE BITCHING ABOUT THE $14.00 TICKET PRICE FOR THESE FESTIVALS, BOB.
WELL, IT COSTS SO MUCH TO SET UP AND PLAY NOW! WE DON'T DO TOO MANY FREE SHOWS ANYMORE. IF SOMEBODY WANTS SOMETHING FOR NOTHING, THEY CAN FUCK OFF!
TOURING'S A BALLBUSTER FOR THE DEAD NOW! FIVE TONS OF EQUIPMENT IN AN 18-FOOT TRUCK. PLUS, WE'RE BANNED FROM ALL BUT ONE AIRLINE, SINCE WE GET A LITTLE PLAYFUL IN THE SKY, SO WE HAVE TO BOOK AROUND PLANE SCEDULES!

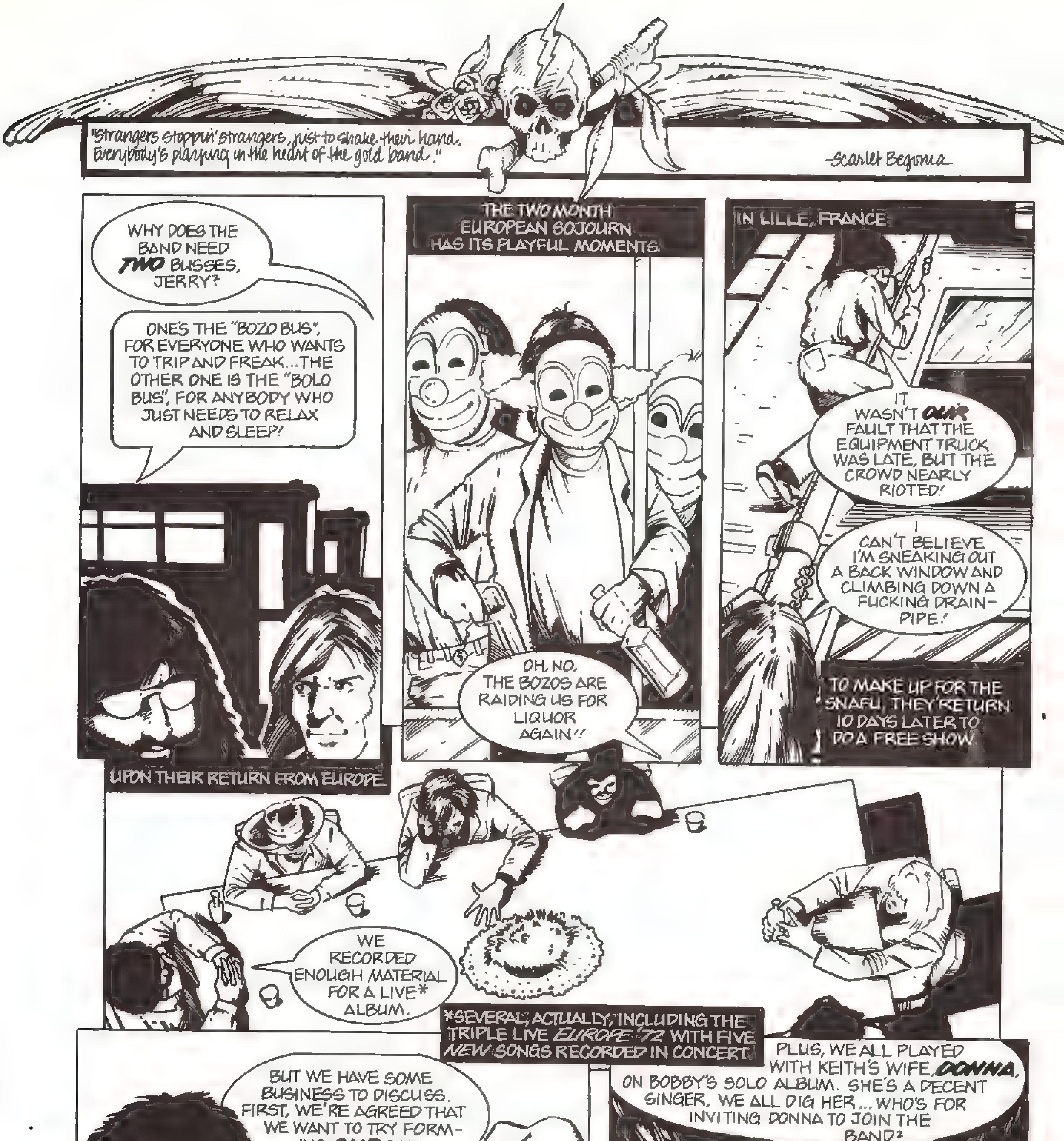
"Break out your bottle, be in trouble by noon, never get satisfaction 'cause ya boil too soon."
-one thing to try
IN SEPTEMBER 1970, WE LOSE JIMI HENDRIX, AND IN OCTOBER, JANIS JOPLIN. A GENERATION WHICH ONCE THOUGHT OF ITSELF AS ETERNAL STARDUST CONTEMPLATES ITS MORTALITY.
ALL THIS AND MORE AFFECTS *THE DEAD*. LIGHTS ARE SNUFFED OUT WHICH NEVER REKINDLE.
BY 1971, THEY ARE A MORE SEASONED AND MELANCHOLY UNIT. WITH THE DEPARTURE OF CONSTANTEN AND HART, THEY'RE BACK TO THE ORIGINAL, ONCE-CAREFREE LINEUP OF *LESH, GARCIA, WEIR, KREUTZMANN* AND, BACK IN THE SPOTLIGHT, *PIGPEN*. BUT THEY ARE VERY DIFFERENT PEOPLE FROM WHO THEY ONCE WERE AND IT'S A VERY DIFFERENT BAND.
THEY TOUR CLUBS AND CAMPUSES, PLAY THE CLOSING OF THE TWO FILLMORES AND GENERALLY ENTRANCE CROWDS WITH THREE-HOUR SETS AND ENDLESS COLORFUL APOTHEOSES LIKE "DARK STAR".
MEANWHILE, AN ESP-SENSITIVE TEST SUBJECT IS SLEEPING AT THE BROOKLYN DREAM LAB. WHEN THE SUBJECT AWAKENS:
WHAT DID YOU DREAM?
UM, IT WAS ABOUT... ENERGY! AND, LET'S SEE... SPINAL COLUMNS
?/?/?
IN FEBRUARY 1971, THE DEAD PERFORMS A MASS ESP-EXPERIMENT: THEY ASK THEIR CONCERT AUDIENCE TO FOCUS ON A PICTURE CALLED *THE SEVEN SPIRITUAL CHAKRAS*. (CHAKRAS ARE THE MYSTICAL ENERGY CENTERS ALONG THE SPINAL COLUMN).

ALL THE REALLY WILD SHIT HAPPENS OUT HERE ON THE ROAD!
WE SHOULD DO ANOTHER LIVE ALBUM. MAYBE CALL IT SKULL-FUCK!
YEAH, THE RECORD COMPANY WOULD LOVE THAT, JERRY!
WELL, AMERICAN BEAUTY AND WORKINGMAN WENT TOP 30! WE CAN'T BE TOO DEEP IN THE RED!
ACTUALLY, THEY'VE BEEN SURPRISINGLY SUPPORTIVE... CONSIDERING HOW MUCH WE OWE THEM!
I HEAR THAT THE LABEL MIGHT EVEN SPRING A HUNDRED GRAND TO BROAD-CAST OUR LIVE SHOWS THROUGH SUMMER, ON FM STATIONS IN EVERY MAJOR CITY WE HIT!
HOWEVER, AS THE TOUR BEGINS...
HE'S BEEN TRYING TO DRY OUT AND TAKE HIS MEDICINE! BUT LOOK AT HIM, HE LOOKS LIKE HE'S LOST 40 POUNDS!
PIGPEN IS TOO SICK TO PLAY AGAIN TONIGHT, BOB.
MAY 30TH 1971, SAN FRANCISCO...
WHY ARE ALL THOSE PEOPLE BEING CARRIED OUT BY PARAMEDICS?
I HEAR THERE'S SOME BAD ACID GOING AROUND OUT THERE.

"Half my life I spent doin' time
For some other fucker's crime."
-Wharf Rat
BACKSTAGE, BILL GRAHAM HAS BAD NEWS ABOUT BAD TRIPS.
THE COPS ARE ACCUSING THE DEAD OF SECRETLY PASSING OUT LSD-LACED APPLE JUICE! THREE DOZEN PEOPLE HAVE BEEN RUSHED TO THE CLINIC FOR TREAT-MENT.
THAT'S RIDICULOUS! EVEN AT KESEY'S ACID PARTIES WE NEVER DOSED ANYBODY!
IN LATE 1972, THE DOUBLE-LIVE GRATEFUL DEAD LP IS OUT (THEY OPT TO DROP THE "SKULLFUCK" TITLE). RECORDED MOSTLY AT THE FILLMORE EAST IN EARLY '71, IT REACHES #25.
"TRUCKIN', GOT MY CHIPS CASHED IN, KEEP TRUCKIN' LIKE THE DO-DAH MAN..."
OUR BEST SINGLE YET, HUH JERRY!
IT'S STILL A RUSH WHEN ONE OF OUR SONGS COME ON THE RADIO!
"THIS LIVE ALBUM IS REALLY US, MAN! EACH TRACK IS A TOTAL PICTURE. MAYBE, WITH AN OVERVIEW LIKE THIS, PEOPLE WILL FINALLY SEE US AS A REAL SHOOT-EM-UP SALOON BAND. WE'RE MORE THAN WHAT WE WERE... I'LL BET EVEN BUDDY HOLLY WOULD GROOVE ON OUR VER-SION OF "NOT FADE AWAY.""

"I don't fit my hat sometimes, I get so full of clouds."
-Yellow Moon
BILL'S A HELL OF A PLAYER, BUT I MISS MICKEY JAMMING WITH HIM! AND PIGPEN WAS SICK SO OFTEN THAT MERL SAUNDERS* HAD TO FILL IN.
*GARCIA WOULD OFTEN TOUR WITH SAUNDERS BETWEEN DEAD PROJECTS.
WE SHOULD THINK ABOUT ADDING A SECOND KEYBOARDIST.. AGAIN. TO BACK UP PIGPEN.
HE'LL HATE IT. REMEMBER HOW HE FELT THREATENED BY T.C.!
ENTER KEITH GODCHAUX, IN LATE 1971: A BAY AREA ELECTRIC JAZZ PIANIST. THOUGH NOT MUCH OF A PERFORMER, HIS COMPLEX FILLS ADDS NEW DIMENSION TO THE BAND'S MORE FREE-FORM JAMS.
ALSO IN LATE '71, JERRY GARCIA (WITH WORDSMITH ROBERT HUNTER) IS WORKING ON HIS FIRST SOLO ALBUM. HE PLAYS MOST OF THE INSTRUMENTS (WITH BILL KREUTZMANN ON DRUMS).
I DON'T WANT ANYONE TO THINK THAT I'M TAKING THIS TOO SERIOUSLY. IT'S JUST A KIND OF LARK, TO SEE WHAT I CAN DO WHEN I'M THE ONE CALLING THE SHOTS.
GARCIA PEAKS AT #92, AND ITS "SUGARFREE" BECOMES A CONCERT STAPLE. WEIR'S ACE IS OUT SHORTLY THEREAFTER, AS IS MICKEY HART'S ROLLING THUNDER. HOWEVER, THIS CONCLUDES THE COVERAGE OF THE NUMEROUS DEAD SOLO PROJECTS, AS OUR HANDS ARE FULL WITH THE BAND!

"Sometimes the light's all shining on me, Other times I can barely see."
-Truckin'
SPRING 1972
CE SOIR: LES GRATEFUL DEAD
12 MAI · CONVENTION BANDE DESSIMÉE
THE DEMAND FOR TICKETS IS TOO HUGE TO STAY IN CLUBS! YOU GUYS HAVE HELD OUT LONG ENOUGH, JERRY.
I REALLY HATE PLAYING THESE HUGE ARENAS, BILL! THE SOUND SUCKS AND I'M AFRAID THAT OUR AUDIENCE WILL RESENT IT!
I KNOW, BUT STILL THINK IT'S SHITTY
YOU AND THE NEW RIDERS CAN DO SOME SMALLER PLACES ON THE EUROPEAN TOUR.
MAYBE WE CAN TAPE SOME OF THEM FOR A LIVE ALBUM! IT'LL BE EASIER TO CONTROL THE SOUND.
ENGLAND, GERMANY, FRANCE... THE EUROPEAN TRIP IS A TOUR-DE-FORCE!
AMERICA: THE CONCERTS ARE A RENAISSANCE FESTIVAL, WITH JUGGLERS, FRISBEES, WILD COLORS, WILDER CLOTHES AND MEMORABLE MUSICAL DAZE IN THE SUN (AND UNDER THE STARS).
THE AUDIENCES BECOME ONE MASS, ONE ENTITY ONE UNIFIED DEAD HEAD. IT'S AS IF THE BAND HANDS OUT ROSE-COLORED GLASSES AS YOU WALK IN, ALLOWING YOU TO SEE THE WORLD IN A NEW, TOLERANT AND HOPEFUL LIGHT. IT'S HARD NOT TO FEEL GOOD AT A DEAD CONCERT.


"Strangers stoppin' strangers, just to shake their hand, Everybody's playing in the heart of the gold band."
-Scarlet Begonia
WHY DOES THE BAND NEED TWO BUSSES, JERRY?
ONE'S THE "BOZO BUS", FOR EVERYONE WHO WANTS TO TRIP AND FREAK...THE OTHER ONE IS THE "BOLO BUS", FOR ANYBODY WHO JUST NEEDS TO RELAX AND SLEEP!
THE TWO MONTH EUROPEAN SOJOURN HAS ITS PLAYFUL MOMENTS.
OH, NO, THE BOZOS ARE RAIDING US FOR LIQUOR AGAIN!!
IN LILLE, FRANCE:
IT WASN'T OUR FAULT THAT THE EQUIPMENT TRUCK WAS LATE, BUT THE CROWD NEARLY RIOTED!
I CAN'T BELIEVE I'M SNEAKING OUT A BACK WINDOW AND CLIMBING DOWN A FUCKING DRAIN-PIPE!
TO MAKE UP FOR THE SNAFU, THEY RETURN 10 DAYS LATER TO DO A FREE SHOW.
UPON THEIR RETURN FROM EUROPE.
WE RECORDED ENOUGH MATERIAL FOR A LIVE* ALBUM.
*SEVERAL, ACTUALLY, INCLUDING THE TRIPLE LIVE EUROPE '72 WITH FIVE NEW SONGS RECORDED IN CONCERT.
BUT WE HAVE SOME BUSINESS TO DISCUSS. FIRST, WE'RE AGREED THAT WE WANT TO TRY FORMING OUR OWN RECORD LABEL.
PLUS, WE ALL PLAYED WITH KEITH'S WIFE, DONNA, ON BOBBY'S SOLO ALBUM. SHE'S A DECENT SINGER, WE ALL DIG HER... WHO'S FOR INVITING DONNA TO JOIN THE BAND?
AYE

"Oh no, I've been there before, and I ain't gonna come around here any more."
-Alligator
SO THE DEAD ENTER 1973 AS A RATHER UNWIELDY (THOUGH SUPERNATURALLY TIGHT) SEVEN PIECE UNIT (HOWEVER PIGPEN IS OFTEN TOO ILL TO PLAY.)
WELL, EUROPE '72 IS AT #24 AND THE "SUGAR MAGNOLIA" SINGLE CRACKED THE TOP 100! *
YEAH, THINGS ARE LOOKING UP, BOBBY.
* IT PEAKS AT #91
OUR CONTRACT WITH WARNER'S IS ABOUT TO RUN OUT, AND WE'VE GOTTA START PLANNING HOW WE'RE GOING TO RUN GRATEFUL DEAD RECORDS.
JEEZ, JERRY, EVEN THE BEATLES' APPLE WAS DISTRIBUTED BY CAPITOL. AND ROLLING STONES RECORDS WERE ON ATLANTIC! YOU REALLY THINK WE CAN PRODUCE, PROMOTE AND DISTRIBUTE WITHOUT MAJOR LABEL BACKING?
SURE! I'M EVEN THINKING ABOUT STARTING A SECOND LABEL, ROUND RECORDS, FOR OUR SOLO ALBUMS, ROBERT HUNTER'S STUFF AND ANYTHING ELSE WE LIKE!
WE'VE LEARNED A LOT FROM BILL GRAHAM AND, STRANGELY, THE LENNY HART RIP-OFF. WE CAN BE BUSINESSMEN! RON RAKON, WHO USED TO RUN THE CAROUSEL BALLROOM IS RESEARCHING ALL THE COSTS AND DETAILS FOR US.
LATER
NOT EVERYONE IS SURE ABOUT ALL THIS THEY CALL RON'S PROSPECTUS "THE SO-WHAT PAPERS" DON'T FORGET, TOO, THAT WE HAVE ONE MORE ALBUM * TO DELIVER TO WARNER'S.
* HISTORY OF THE GRATEFUL DEAD VOL 1: BEAR'S CHOICE. A LIVE ALBUM RECORDED AT THE FILLMORE EAST IN FEBRUARY 1970 (RELEASED IN FALL '73, REACHING #60). THE BEAR IS OWSLEY, WHO CHOSE THE TRACKS.

"Y' look in the bed this morning,
children find that your brothers and sisters are gone"
-Death Don't Have No Mercy
BUT FIRST THERE ARE SOME SERIOUS TRIBULATIONS TO DEAL WITH ON JANUARY 14TH 1973. PHIL LESH IS BUSTED ON DRUG CHARGES AT HIS HOME IN FAIRFAX, CALIFORNIA.
AND MORE
JERRY, I'VE GOT BAD NEWS ABOUT... PIGPEN
SHIT, IS HE TOO SICK TO PLAY AGAIN?!
HE'S PRETTY MUCH QUIT DRINKING, HE'S TAKING MEDICINE AND FINALLY EATING RIGHT... WHY CAN'T HE GET IT TOGETHER? DOES HE JUST HATE US FOR HIRING KEITH?
WE MAY NEVER KNOW. HE'S DEAD.
OH... MY... DEAR... GOD..
...MARCH 8TH, RON "PIGPEN" McKERNAN DIED FROM A STOMACH HEMORRHAGE, RELATED TO LIVER FAILURE FROM CHRONIC DRINKING, AT HIS HOME IN CORTE MADERA CALIFORNIA. HE WAS 27.
THAT'S IT, THEN. WE SHOULD JUST SPLIT UP THE BAND. I'VE ALREADY GOT SOLO GIGS LINED UP WITH MERL SAUNDERS AND TOM FOGERTY,* AND THE REST OF THE DEAD WOULD DO FINE AS WELL.
*OF CREEDENCE CLEARWATER REVIVAL

"Shakin' in the garden, the fear within you grows, Here there may be roses to punch you in the nose."
-When Push Comes to Shove
MORE TROUBLE AHEAD, TROUBLE BEHIND, AS JERRY IS SPEEDING ALONG INTERSTATE 295, THE NEW JERSEY TURNPIKE, ON MARCH 27TH.
UH OH...
YOU WOULD HAVE ONLY GOTTEN A FIFTEEN DOLLARS SPEEDING TICKET IF I HADN'T SMELLED POT! YOU'RE UNDER ARREST.
JERRY IS FOUND TO HAVE LSD, COKE, POT AND PRESCRIPTION PILLS. HE SPENDS THREE HOURS IN JAIL BEFORE BEING RELEASED ON $2,000.00 BAIL, ANOTHER BLACK MARK ON HIS GROWING ARREST RECORD.
STILL REELING FROM PIGPEN'S DEATH, THE BAND PULLS IT TOGETHER ENOUGH TO PLAY A FRAGMENTED SET AT THE LARGEST ROCK FESTIVAL EVER, WATKIN'S GLEN, ON JULY 28TH. NEARLY 600,000 FANS ROCK TO THE DEAD, THE ALLMAN BROTHERS, THE BAND AND OTHERS.
THEN IT'S TIME FOR THE SIX BAND MEMBERS TO DECIDE WHERE TO GO NEXT (IF ANYWHERE).
WE KNOW THAT PIGPEN WOULD HAVE WANTED US TO CONTINUE. SO LET'S GO AHEAD AND RECORD AN ALBUM FOR OUR OWN NEW LABEL, SEE HOW IT DOES. RON RAKOW ALREADY HAS DISTRIBUTION LINED UP...
IT MIGHT BE NICE TO TAKE A BREAK FROM TOURING WHILE WE GET IT ALL SET UP, JERRY.
THAT'S AN IDEA WORTH DISCUSSING.

"Don't lend your hand to raise your flag atop no ship of fools."
-Ship of Fools
HOW ABOUT USING THE LAUGHING CROW ART FOR OUR LABEL SYMBOL AND MASCOT?
HEH HEH, THAT'LL WORK! EITHER THE PEOPLE WHO THINK WE CAN'T PULL THIS OFF, OR US, ARE GONNA HAVE TO EAT CROW!
THE DEAD BUILD THEIR OWN STUDIO, START UP PUBLISHING, BOOKING AND TRAVEL AGENCIES, AND RECORD WAKE OF THE FLOOD ON THEIR NEW LABEL. OUT IN OCTOBER 1973, THE JAZZY DISC HITS #18.
THROUGH LATE 1974 AND 1975 THE DEAD HAVE RETIRED FROM FEATURING (THEIR FINAL CONCERTS ARE FILMED AND RECORDED). WARNER'S RELEASES A BEST OF COMPILATION AND THE BAND PUTS OUT GRATEFUL DEAD FROM THE MARS HOTEL (IT HITS #16)
JERRY AND MOUNTAIN GIRL HAVE A SECOND BABY GIRL, TRIXIE, THOUGH THE COUPLE WOULD SEPARATE WITHIN THE YEAR (MOUNTAIN GIRL RETAINS CUSTODY).
THE BAND ESTABLISHES A DEAD HEAD NEWSLETTER, SORT OF A FAN CLUB HEAD QUARTERS AND NEWS/CONCERT LISTING. ALL SERVICES ARE PROVIDED FREE, AND HUNDREDS OF LETTERS ARRIVE FROM FANS EVERY WEEK. THE BOND BETWEEN THE BAND AND ITS FANS STRENGTHENS.
GD RECORDS ALSO PUTS OUT LP'S BY ROBERT HUNTER, KEITH AND DONNA, 'OLD AND IN THE WAY' (WITH WHOM JERRY OFTEN PLAYS), GARCIA, AND WEIR'S KINGFISH.

"No one's noticed, but the band's all packed and gone. Was it ever there at all?"
- The Music Never Stopped
THOUGH THEY'RE RETIRED FROM THE ROAD, BILL GRAHAM HAS A CARROT TO PROFFER IN EARLY 1975
IT'S A BENEFIT CONCERT, AT KEZAR STADIUM IN SAN FRANCISCO. I'VE ALREADY BOOKED DYLAN, NEIL YOUNG...
A BENEFIT FOR WHO, BILL!?
I'M CALLING IT S.N.A.C.K., "STUDENTS NEED ATHLETICS, CULTURE AND KICKS!" IT'S TO SUPPORT YOUTH DEVELOPMENT PROGRAMS.
HMMM...
THE DEAD PLAY "BLUES FOR ALLAH" AND "JOHNNY B. GOODE" (?!) AT THE SHOW BEFORE RETIRING TO THE STUDIO ONCE AGAIN
BUMMER, MAN!
YOU GONNA DO ANY SINGING ON THIS ONE, PHIL?
NAH, MY VOICE IS SHOT. I LET DONNA SING THE HIGH PARTS, SO I CAN CONCENTRATE ON MY BASS PLAYING.
NOT EVERYONE LIKES DONNA'S VOICE! IT'S KINDA FLAT, ESPECIALLY LIVE. AND HER OLD MAN KEITH CAN'T SING WORTH SHIT!
I LIKE KEITH, BUT HIS PLAYING MAKES ME MISS PIGPEN, AND I REALLY MISS DRUMMING WITH MICKEY HART! I'M GLAD HE SHOWED UP TO PLAY BEFORE WE CAME OFF THE ROAD.. IT MIGHT HAVE BEEN THE LAST TIME WE EVER PLAY TOGETHER WITH THE DEAD!
BUT AT LEAST KEITH CAN PLAY!
SURE, IF YOU LIKE ALL THAT ELECTRIC PIANO AND ORGAN. JERRY BITCHES ABOUT KEITH BEING IN A RUT. IT WAS LIKE PULLING TEETH GETTING HIM TO PLAY HARPSICHORD ON "CHINA DOLL" FOR MARS HOTEL.

"You've all been asleep, you would not believe me, Them voices tellin' me you will soon receive me."
-Estimated Prophet
NOT BLOODY LIKELY, BILL!
MICKEY! DAMN! IT'S GOOD TO SEE YOU! LET'S JAM!
DON'T I EVEN GET A BEER FIRST?!
IN THE DEAD OFFICES
HAVE YOU SEEN THIS, BOB? IT'S A MAGAZINE SOME GUY IN LONG ISLAND, LES KIPPEL, PUTS OUT. IT'S A LOT SLICKER THAN OUR NEWSLETTER. THEY EVEN TELL YOU HOW TO SNEAK A TAPE MACHINE INTO A DEAD SHOW!
YEAH, THE TAPERS. THE THING THAT AMAZES ME ABOUT THEM IS THEIR SWAPPING NETWORK! THESE KIDS COL-LECT TAPES OF PRACTICALLY EVERY SHOW WE'VE DONE!
AT LEAST THEY JUST TRADE TAPES INSTEAD OF TRYING TO MAKE MONEY OFF US. IF WE EVER GO BACK ON TOUR, WE SHOULD JUST LET THE TAPE MACHINES IN!* THAT KIND OF THING BRINGS US CLOSER TO THE AUDIENCE, AND VICE VERSA.
* THEY DO JUST THAT, AND THE TAPE NET-WORK GROWS TO MAJESTIC. NOW THERE ARE WHOLE SEAT BLOCKS RESERVED FOR THE SEA OF MICRO-PHONES AND MAGNETIC TAPE.
ON A COMPLETELY DIFFERENT NOTE, IT SURE HAS BEEN FUN JAMMIN' WITH MICKEY AGAIN! YOU THINK HE'LL REJOIN THE BAND?
I HOPE SO! ALL THAT GUILT HE CARRIED ABOUT HIS DAD... IT WAS UNJUSTIFIED. HE'S A BROTHER, MAN!
THERE ARE STORM CLOUDS ON THE HORIZON ONCE AGAIN, HOWEVER, PARTICULARLY FOR PATERNAL PATRIARCH JERRY GARCIA.
I HAVEN'T SEEN HEATHER, MY DAUGHTER FROM SARA, ON OVER A YEAR! *
24
*AND MANY MORE YEARS WOULD PASS BEFORE THEIR REUNION.

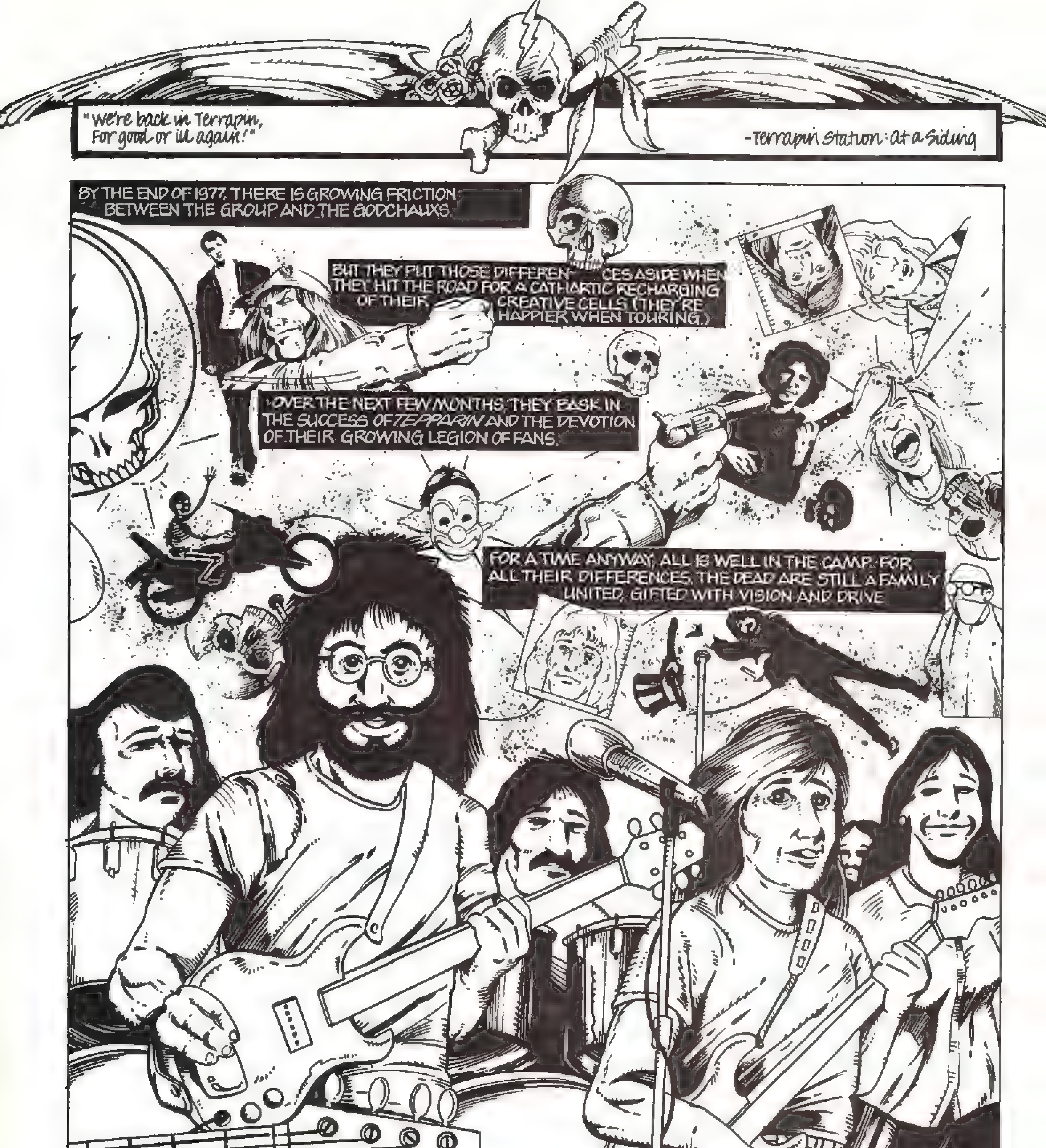
"seasons round, creatures great and small, up and down as we rise and fall."
- Weather Report Suite (Pt 2) · Let it Grow
AND NOW THAT MOUNTAIN GIRL AND I ARE BROKEN UP, WHO KNOWS WHEN I'LL SEE TRIXIE AND ANNABELLE! WORSE YET, OUR NEW LABEL IS ALREADY IN TROUBLE!
THE BAND FINISHES A NEW STUDIO LP, BLUES FOR ALLAH, BUT THERE'S NO MONEY TO RELEASE IT. THEN, THEY PLAY A FREE SHOW IN SEPTEMBER 1975, AT SAN FRANCISCO'S LINDLEY PARK, SIGNALLING THEIR RETURN TO THE ROAD (IN TRUTH, THEY NEED THE INCOME)
WE ALL SIGNED THE CONTRACT. SINCE WE FUCKED UP ON OUR OWN DISTRIBUTION AND PROMOTION, WE'RE SELLING THOSE RIGHTS TO UNITED ARTISTS...DAMMIT! NOW I'VE GOTTA FINISH MIXING THE RECORD WE DID AT WEIR'S HOME STUDIO, JUST SO I CAN HAND IT OVER TO U.A.!
BLUES FOR ALLAH IS FINALLY OUT IN FALL, TOPPING OUT AT #12. VARIOUS DEAD SOLO TURNS FOLLOW, AS MICKEY HART REJOINS AND GARCIA EDITS THE FILM FOOTAGE FROM THE LATE 1974 CONCERTS
BY JULY 1976, RON RAKOW HAS BEEN FIRED FROM GD RECORDS (POOR SELLING SOLO RECORDS AND MISMANAGEMENT ARE BLAMED FOR THE LABEL'S FAILURE). THE GD IMPRINT CALLS IT QUITS WITH A LACKLUSTER DOUBLE LIVE ALBUM: STEAL YOUR FACE (MIXED BY LESH AND OWSLEY FROM THE SEPTEMBER 1974 WINTERLAND SHOWS). IT ONLY GOES TO #56.
25

"You thought you was the cool fool, and never could do no wrong!"
-Sugarfree.
THIS AUTHOR FIRST SAW THE DEAD ON AUGUST 2ND 1976, AT COLT PARK IN HARTFORD CONNECTICUT WITH MY DEADHEAD FRIEND TOM GRAY. THE BAND PLAYED HORRIBLY! THEIR INTERNAL PROBLEMS WERE EVIDENT, AND THINGS WERE EQUALLY CHAOTIC EXTERNALLY.
EXTENSIVE ARRESTS, NEIGHBORS THROWING THINGS AT DEAD HEADS (WHO URINATED AND CAMPED ON THEIR LAWNS), INJURIES PROPERTY DAMAGE. THE OUTDOOR VENUE IS FOREVER CLOSED TO ROCK BANDS.
BY 1977, THE MONSTER THAT HAS BECOME THE DEAD NEEDS A MAJOR OPERATION... OR AT LEAST A TRANSFUSION. ESSENTIALLY STARTING FROM SCRATCH BUSINESS-WISE, THEY SIGN WITH ARISTA RECORDS. THEN...
YOU'RE JUST NOT PULLING YOUR WEIGHT, KEITH! I SHOULD BRING IN AN EXTRA KEYBOARD IS TO BACK YOU UP!
BUT JERRY...
IT'S TIME TO GET TOUGH, MAN! BRENT MYDLAND DID GREAT WORK WITH BOB WEIR'S BAND, AND HE'S A GREAT SINGER! MOST OF ALL, HE PLAYS ALL KINDS OF KEYS! SHOULD I CALL HIM IN?
IN THE MIDST OF ADVERSITY, THE DEAD HEADLINE AN 11 HOUR SHOW, ALONG WITH THE NEW RIDERS AND...
MARSHALL TUCKER, AT OLD BRIDGE, NEW JERSEY IN EARLY SEPTEMBER.
26

"Don't worry about tomorrow, lord, you'll know it when it comes, When the rock'n'roll music meets the risin', shinin' sun."
-one More Saturday Night
MICKEY HART KICKS OFF THE NEW TOUR BY CRASHING HIS PORSCHE, HURTING HIS NECK AND COLLARBONE.
AWWW, YOU'RE JUST FAKIN' IT SO YOU CAN GET GOOD DRUGS, HEH HEH!
THANKS A LOT JERRY!
SERIOUSLY, GET BETTER SOON! WE'VE ALREADY CHANGED THE SONGS AROUND, TO ACCOMODATE TWO DRUMMERS, AND TOUR TICKETS ARE ALREADY ON SALE! WE GAVE THE DEADHEADS FROM THE MAILING LIST FIRST CRACK AT SEATS.*
*A PRACTICE CONTINUED INTO THE NINETIES.
HART RECOVERS IN TIME TO PLAY BEFORE 150,000 PEOPLE AT THE ENGLISHTOWN RACEWAY IN THE FALL OF '77. THE LIVE SEATS ARE GETTING TIGHTER AGAIN.
AROUND THE SAME TIME, THE FILM FOOTAGE JERRY HAS BEEN WORKING ON (AT GREAT EXPENSE) IS RELEASED AS A MOVIE, ORIGINALLY TITLED SIMPLY THE GRATEFUL DEAD.
SO WHAT'D YOU THINK, PHIL?
WELL, BOB, I STILL THINK WE SHOULDA CALLED IT ZITS AND ALL, WITH ALL THOSE CLOSE-UP.
I GUESS I CAUGHT A BUZZ FROM IT, ESPECIALLY THE GARY GUITEREZ ANIMATION! THE DANCING SKELETONS, THE CARDS IN SPACE... IT WAS A TRIP, MAN!
I THINK IT CAPTURED THE FEEL OF ONE OF OUR SHOWS. I LIKE THE WAY THE SOUNDTRACK BOOSTS MY BASS WHENEVER THE CAMERA FOCUSES ON ME. THEY DID THE SAME WITH THE OTHER INSTRUMENTS. IT'S BETTER THAN MOST CONCERT MOVIES!*
* INARGUABLY TRUE, THOUGH THE FILM DOESN'T MAKE MONEY UNTIL ITS VIDEO RELEASE YEARS LATER

"Passenger don't your hear me?
Destination seen unclearly."
-Passenger
BACK IN THE STUDIO, RECORDING THEIR FIRST RECORD FOR ARISTA...
THE LABEL IS REALLY TRYING TO MAKE US A COMMERCIAL BAND! AND THE SCARY THING IS, I'M NOT CONVINCED THAT IT'S A BAD IDEA!
?!?!
IF IT'S PRODUCED AND PRESENTED RIGHT, WE COULD KEEP DOING OUR OWN THING ALL ALONG. LOOK AT HOW WELL POCO AND THE NEW RIDERS HAVE DONE, WITH SLICK RECORDS, AND THEY HAVEN'T REALLY SOLD OUT?
IS THAT REALLY SO BAD? AREN'T WE A LITTLE STALE AND IN NEED OF A FRESH PERSPECTIVE?
BUT ARISTA WANTS TO CALL IN AN OUTSIDE PRODUCER, AND WE HAVEN'T DONE THAT SINCE OUR FIRST ALBUM IN '67.
NOW THAT MICKEY'S BACK, WE HAVE REACHED CRITICAL MASS, AS FAR AS THE NUMBER OF IDEAS AND OPINIONS EXPRESSED AT ANY GIVEN TIME. THERE'S TOO MANY HORSES PULLING IN TOO MANY DIFFERENT DIRECTIONS. MAYBE WE DO NEED SOMEBODY RIDING HERD OVER US!
THEY TALK TO LINDA RONSTADT ENGINEER VAL GARAY, EAGLES PRODUCER BILL SZYMCZYK, AND FINALLY...
THE GUY DID FLEETWOOD MAC'S LAST RECORD, KEITH OLSEN SAID HE'LL DO IT!
THE RECORDING GOES SMOOTHLY ENOUGH...

"Let my inspiration flow.
in token rhyme suggestion rhythm."
-Terrapin Station Part One
...BUT ONCE THE BAND GOES ON TOUR, OLSEN TAKES THE TAPES AND PRODUCES THE *HELL* OUT OF THEM, ADDING TRACKS AND OUTSIDE MUSICIANS (INCLUDING STRING AND WOODWIND PLAYERS) WITHOUT DEAD APPROVAL. HUNTER'S LYRICS (THE ALBUM WAS ORIGINALLY PLANNED AS A MULTI-DISC TONE POEM EPIC) ARE ALL BUT BURIED BENEATH THE POP PRODUCTION.
THE RESULT, *TEPPARIN STATION,* IS OUT IN FALL '77, REACHING #28. SOME OLDER FANS ARE TURNED OFF, BUT MANY NEW ONES CLIMB ABOARD THE TRAIN (THOUGH SOME HAD BEEN IN DIAPERS WHEN THE DEAD FIRST FORMED). IT'S CERTIFIED GOLD WITHIN WEEKS. TWO SINGLES, LESH'S "PASSENGER" AND A COVER OF "DANCIN' IN THE STREETS", DO FAIRLY WELL.
STILL, I WISH THAT I'D GONE TO LONDON WITH OLSEN FOR THE ORCHESTRATION MIX. IT'S A LITTLE OVER-RIPE AND BETTER LINES COULD'VE BEEN PLACED OVER "TERRAPIN FLYER" THAN THEIR WEIRD SAMBA BIT
BOB WEIR, AT LEAST, LIKED OLSEN'S WORK, TAPPING HIM TO PRODUCE HIS SOLO LP "HEAVEN HELP THE FOOL"
LIVE AND IN THE STUDIO, JERRY GARCIA HAS BY NOW SUPPLANTED THE LATE PIGPEN AS THE 'CENTRAL SUN AROUND WHOM THE DEAD REVOLVE LIKE DEPENDENT SATELLITES.
THE NEWER SONGS TEND TO FOLLOW HIS ECLECTIC, SOMETIMES WANDERING LEAD. WHETHER THE BAND IS DOING ELECTRIC OR ACOUSTIC WORK, HIS GUITAR PLAYING HAS REACHED NEW HEIGHTS.
HIS GROWING MUSICAL WIZARDRY HELPS TO FORM THE DEAD'S MUSIC INTO A COHESIVE, CLEAR HOLOGRAPH OF SOUND MIXING INDULGENT CACOPHONY WITH SUBLIME RHYTHM


"We're back in Terrapin,
For good or ill again!"
-Terrapin Station: At a Siding
BY THE END OF 1977, THERE IS GROWING FRICTION BETWEEN THE GROUP AND THE GODCHAUXS.
BUT THEY PUT THOSE DIFFERENCES ASIDE WHEN THEY HIT THE ROAD FOR A CATHARTIC RECHARGING OF THEIR CREATIVE CELLS (THEY'RE HAPPIER WHEN TOURING.)
OVER THE NEXT FEW MONTHS, THEY BASK IN THE SUCCESS OF TEPPARIN AND THE DEVOTION OF THEIR GROWING LEGION OF FANS.
FOR A TIME ANYWAY, ALL IS WELL IN THE CAMP: FOR ALL THEIR DIFFERENCES, THE DEAD ARE STILL A FAMILY UNITED, GIFTED WITH VISION AND DRIVE.
FOR A TIME, ANYWAY. COME BACK NEXT MONTH FOR THE FINAL LEG OF OUR TRIP: "SAINTS OF CIRCUMSTANCE"

(continued from inside front cover)

and your own comic books series, if similarly titled, *will* by nature cause confusion. Potential consumers who hear about our authorized comic could easily see your comic book and purchase it, thinking it was our well-publicized and well-reviewed version. Not only will we be deprived of sales, consumers buying your version of Grateful Dead comic books will in all likelihood be put off by your less experienced artists and less professional editorial standards and by word-of-mouth will create further market confusion, damage our reputation and dilute our sales.

This is a direct threat to us and so of course I fully back the band's efforts to squash your exploitive imitations, just as I back your ex-artists' efforts to collect money owed them, and just as I back discriminating comics retailers for refusing to put your titles on their shelves.

Kitty Kelley can write whatever she wants about Nancy Reagan. That's a first amendment issue. She can't publish a new magazine called *Time*. That's a trademark issue.

Denis Kitchen, Publisher
KITCHEN SINK PRESS

Here's my response:

Denis:

All right, so you're a man with a lot of opinions. I invited you to comment on the remarks I made about the CBLDF, but you chose not to. Even in this letter, you refuse to elaborate on the "false information." Your opinions about respect among professionals, and quality of my comics is just that, opinion, and you're entitled to it. This coming from a man who heads an anti-censorship fund, while actively supporting the false idea that free speech has to be *licensed*. As far as my "non-payment," I guess you must believe everything you read in *Comics Journal*. Gary Groth would do or say anything to discredit me, because he recognizes that I have the true courage to be what he pretends to be--a real crusader for the advancement of comics as art and communication.

Come on, Denis! Do you really think I could stay in business, with the same artists and writers for three years now, if I wasn't paying people? If I was ashamed of my past, why would I write a 2-page column all about it, including my name change, in one of my books? (*Rock N' Roll Comics #19*, the issue in which I detailed the history of another censor, the PMRC.)

As for your thinking we're trying to "cash in on your good name and reputation," give me a break, Denis! *Rock N' Roll Comics* has been around 2 1/2 years longer than your *Grateful Dead Comix*, and made history when we were sued by New Kids On The Block, and got them, and MCA-owned Winterland to back down. The judge in the case compared our books to biographies of presidents, and said "The First Amendment would trump any claim to copyright infringement." I think a Federal district court judge might just know a little bit more about the First Amendment than you.

If anything, it is you who is cashing in on our good name. You have the gall to refer to our books as having "less professional editorial standards." Where's the editorial standards in reprinting lyrics? Yeah, your books have all the integrity of *Song Hits* magazine. It's boring Denis, and if the reporter at *The Washington Post* didn't think so, too, he wouldn't have quoted me as saying that. That's what you're really miffed about, because we came off looking much better than you in articles in *The Washington Post* and *The Chicago Tribune*. If you didn't see those articles, tell me and I'll send you copies.

Your last paragraph makes me fear for the future of this nation. If a man in your position can make such a blatantly ignorant remark then we're all in big trouble. You know damn well I'm not publishing a magazine called "Grateful Dead." That was made very clear to you. The magazine is called *Rock N' Roll Comics*, is about the *public figures* known as the Grateful Dead, and we have as much right to write about them as *Time* magazine, or Kitchen Sink, or anyone else.

Todd Loren

Denis faxed back the following (note the telling contradiction in item #3)...

Todd:

1. I didn't respond to your "invitation" to comment on your CBLDF editorial because I didn't want to dignify your remarks which were so false and outrageous as to not be taken seriously be anyone in the business. Some members of the CBLDF thought it *should* be formally answered for the record. I said I had more important things to do. I told you in no uncertain terms what I thought about your column in person in San Diego when you disingenuously invited me to dinner as we were breaking down our booth.

2. Of course I don't think free speech should be licensed! You're twisting. You can say anything you wish about the Grateful Dead or any band, but if you create something deceptively close to what I pay good money to get exclusivity on, then you infringe on my rights and the band's rights. I haven't seen your damn comic so I don't know how prominent you plan to make the Grateful Dead logo. It was <u>not</u> "made clear to me," as you allege. But if it is a comic book and the Grateful Dead name dominates, then it will look deceptively similar to what I have the exclusive right to produce, and if you think the band and I will roll over for an obvious infringement, you're mistaken. The simplest solution is for you to conscientiously avoid creating confusion. But what seems to drive you ("made history when we were sued by New Kids") is the attention you get. My understanding is that you were insulting and arrogant when the band's manager called you; you're obviously gunning for another

(continued on page 33)

You Cannot Simultaneously Prevent And Prepare For War · Peace Through Music · Question Authority · BACK BY POPULAR DEMAND · UNITE FOR PEACE

Your DEAD HEADquarters

FOR ALL THE GOODIES FOUND ON TOUR WITH THE DEAD
WE HAVE THE LOWEST PRICES ANYWHERE, CHECK US OUT AND SEE.

Items Include:

T-Shirts: Grateful Dead, tie-dyes, pro-environment, anti-war, airbrush, and more.
Stickers: Grateful Dead, pro-environment, anti-war.
Guatemalan Imports: Everything from bracelets to jackets.
Indian Imports: Skirts, Harem pants, Dashikis, T-shirts, ankle bells and more.
Mexican Imports: Bajas, blankets, ponchos, sandals, and more.
Crystal prisms and healing crystals.
Lava lamps, kaliedoscopes, and other toys to "space" to.
Incense.
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Live Simply · YOU CAN'T HUG CHILDREN WITH NUCLEAR ARMS · THINK PEACE · Once is not enough... RECYCLE

LOVE YOUR MOTHER · It will be a great day when our schools get all the money they need and the air force has to hold a bake sale to buy a bomber · NO NUCLEAR WEAPONS · ARMS ARE FOR HUGGING

(continued from page 31)
confrontation so Li'l Todd can share the limelight for 15 minutes with the famous.

3. As to your column about your name change, you act as though I actually see or read your comics!

4. Your legal "victory" is subject to interpretation, as the *Comics Journal's* piece on you made clear. And yes, I certainly do believe what I read in C.J. a hell of a lot more than what I read from you. You can't hold a candle to Gary Groth's integrity. He publishes comics, unlike yours, which advance the art form. And [the] only thing I've ever read by you was the CBLDF column full of concocted falsehoods and self-serving bullshit, so you haven't even minimal credibility to me. That said, I do believe you and any other comics publishers have the right to do unauthorized biographies, just like Kitty Kelley or anyone else. That's not being debated. You stray dangerously close and cross the line on trademark infringement and *that* is the issue.

5. Discussing editorial standards with you is simply pointless. Do you really think your graphics and design quality are even remotely close to ours? If what you publish presumably matches your taste then call us anything you wish. As to whether music/ graphic interpretations in themselves are "boring," that's an opinion with a least some merit, *Fantasia* notwithstanding. I'll simply point out that the interpretations, with an exception or two, in our G.D. Comics are graphically strong and inventive, and apparently you've only seen #1 because the 2nd issue contains, beside interpreted lyrics, an illustrated Dead adventure by Rand Holmes, the 3rd has a first-person account by Terry Laban, the 4th and future issues will also have new non-lyric material. So it's hardly "*Song Hits*."

6. I'm miffed about newspapers articles? Hardly. The reporters I talked to weren't impressed at all with your line. The last thing in the world I have to worry about is that you might get better press than us. What a laugh. Next you're going to tell me you'll be getting more industry awards from your peers.

I have far more important things to do with my time than correspond with you. You caught me at a weak moment. Next time I'll just count to ten instead of responding. Run my last letter or not. I couldn't care less.

D.K.

I followed with this response...

Denis:

You're not the only one whose time is valuable, but I think this is an important issue, worthy of the time to "hash it out." Can we at least agree to set aside personal attacks and deal with the bottom-line issues at hand here? I don't understand how you can judge my work and be so sure of how lousy it is in one sentence, and then claim that you don't see or read my comics in the next. How can you know just how terrible they are if you've never read them? What is the reason for this preconceived contempt you have for me? Why is it that you are predisposed to believe only the worst of what you hear about me? Would you like it if someone did that to you? Over and over you look at only the most negative possible interpretation of me, my work, and the things I've done. Why? Just tell me why, answer that one question, and then maybe I can understand your viewpoint. How do you know if I "stray dangerously close and cross the line" if you've never read our books? How can someone in your position be so unconcerned about the content of what you are judging, apparently basing your judgment upon only hearsay; especially when the issue here DOES involve a question of First Amendment rights as they apply to comicbooks?

When the band's manager called me, I didn't speak to him, my father, also my assistant, Herb Shapiro spoke to him. The contents of the conversation were as follows:

Herb: The Grateful Dead are public figures, and we have a right to write about them. They are not copyrighted characters, like Muppets or Ninja Turtles.

Manager: I can't comment on that.

Herb: Well, are the Grateful Dead Ninja Turtles?

Manager: I don't know.

Herb: Are they Muppets?

Manager: I don't know.

Herb: You don't know if The Grateful Dead are Muppets or not?

Manager: No, I don't.

As is typical of the worst element of corporate America, the manager was a humorless automatron, pre-programmed to interpret any creative thinking or humor as rudeness. I hope they didn't scalp you for too much $$$. That's how Steve Schanes went under. (Remember the Michael Jackson 3D book? Not many do.)

Bottom-line, Denis, there's no confusion. Our books are clearly marked: Rock N' Roll Comics, Unauthorized And Proud Of It. Either back us up, or stop pretending to be a defender of the First Amendment.

Todd

And, of course, Denis couldn't resist to return my volley... as you'll read when our correspondence continues in the next issue.

'Till then, infinitum.

Revolutionary Comics welcomes questions, comments and criticism from our Readers. Address Letters to: Revolutionary Comics, 3841 Fourth Ave. #229, San Diego,

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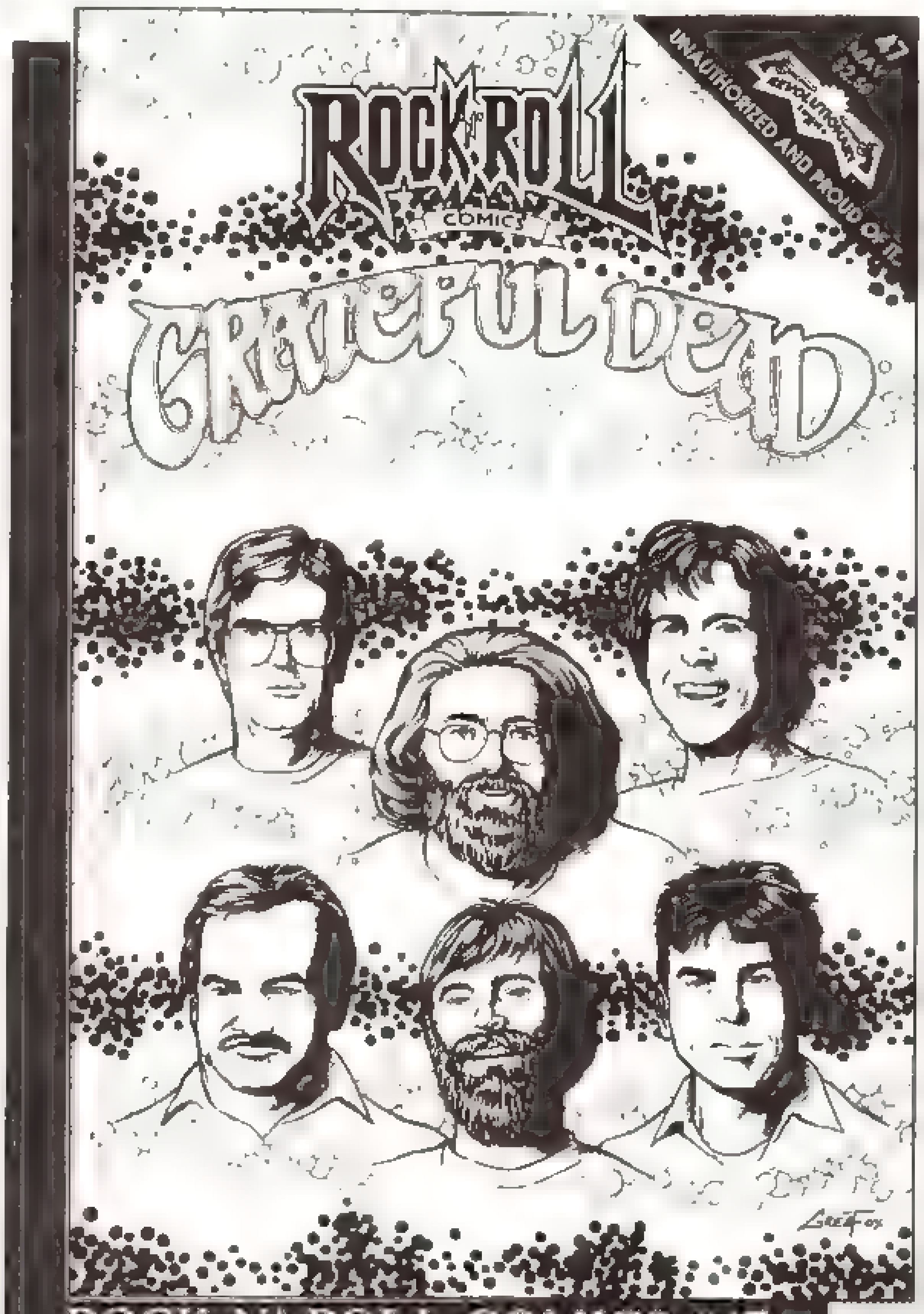

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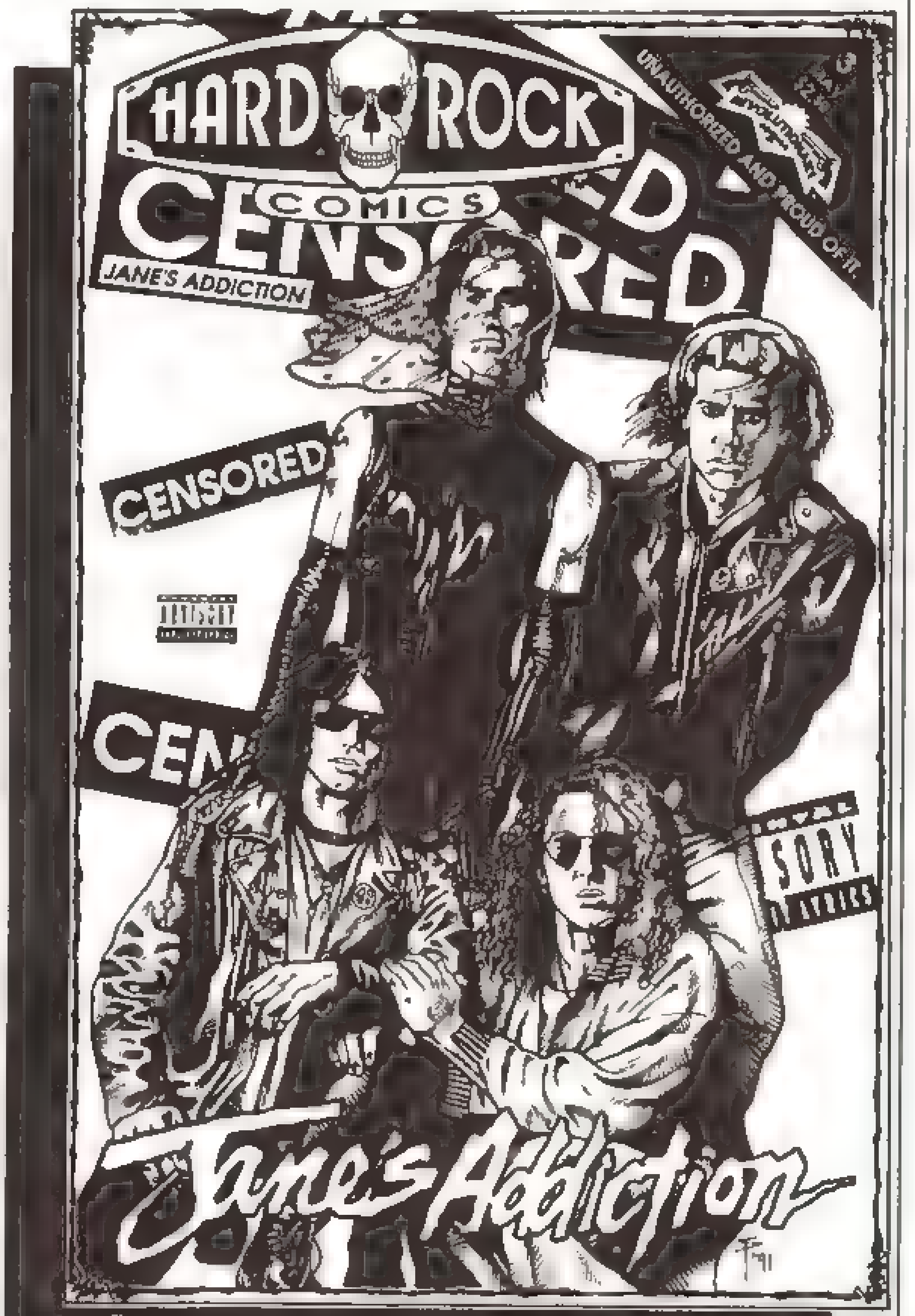

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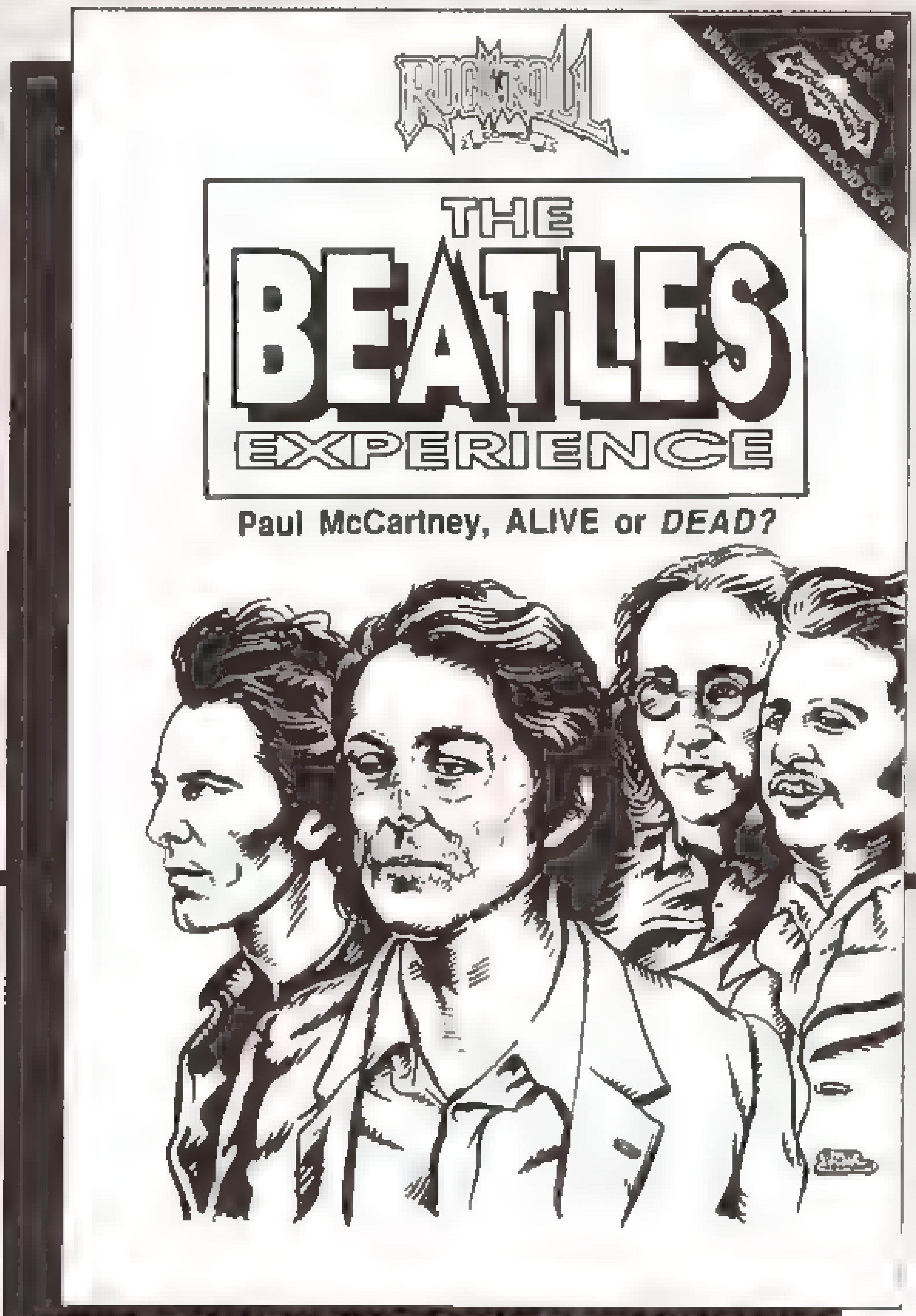

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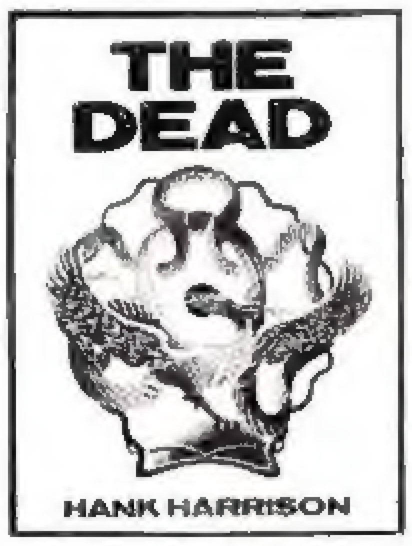

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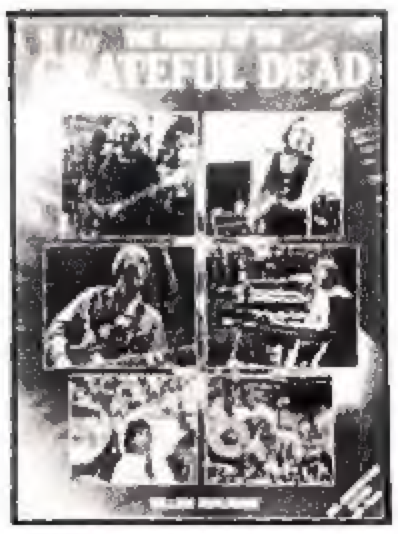

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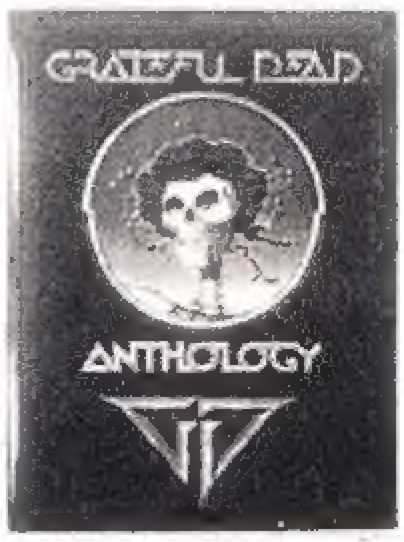

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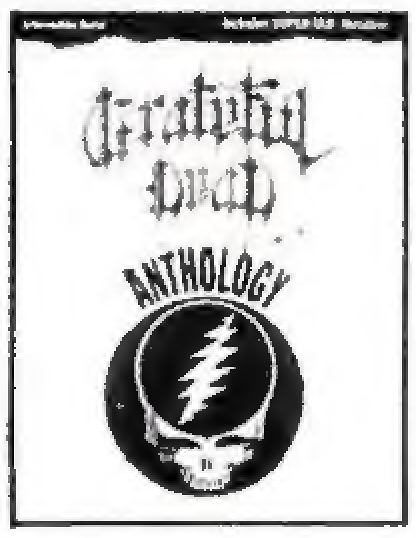

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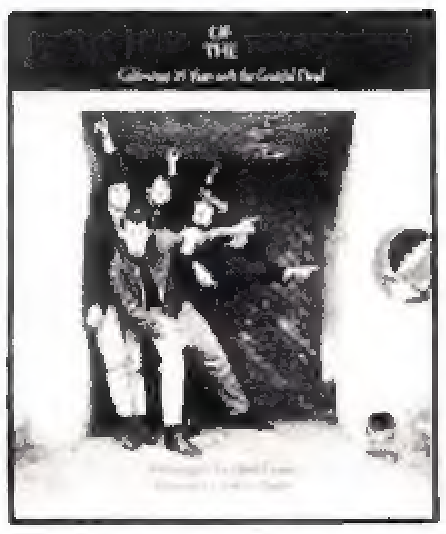

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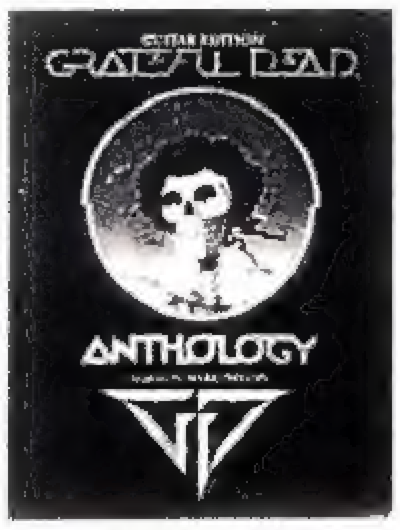

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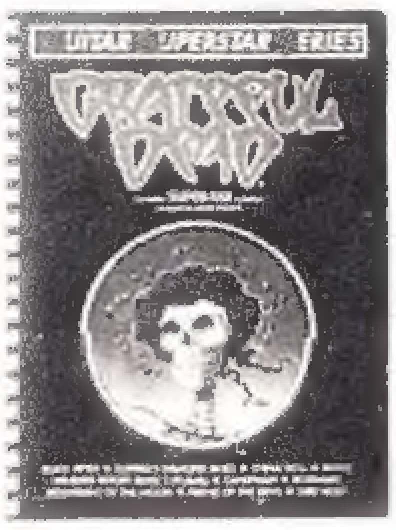

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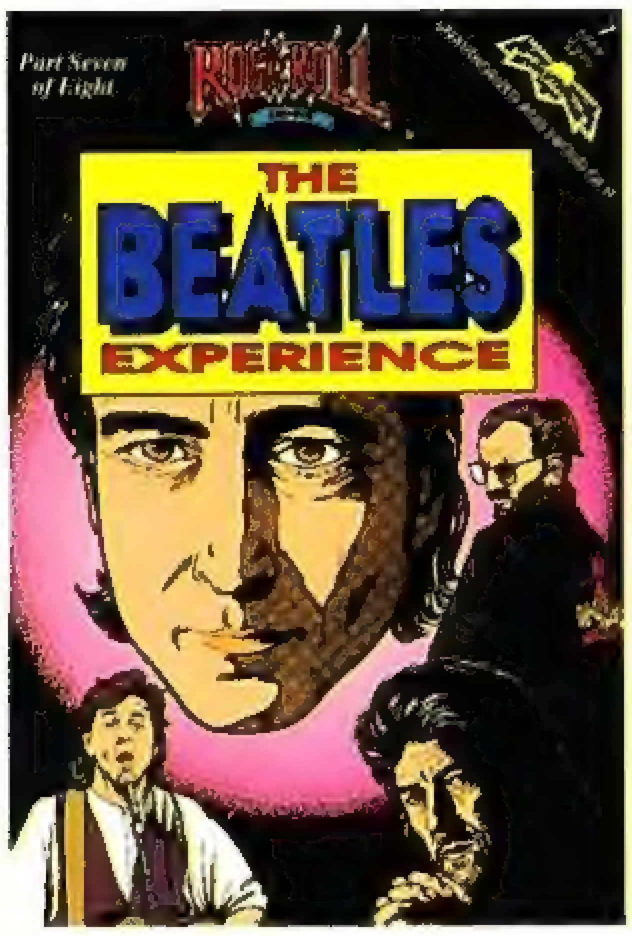

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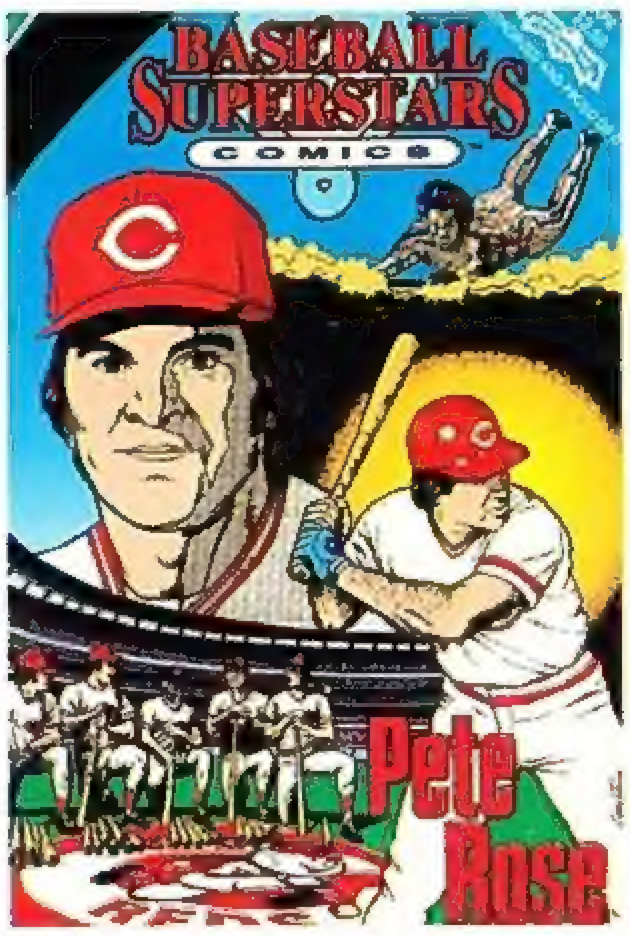

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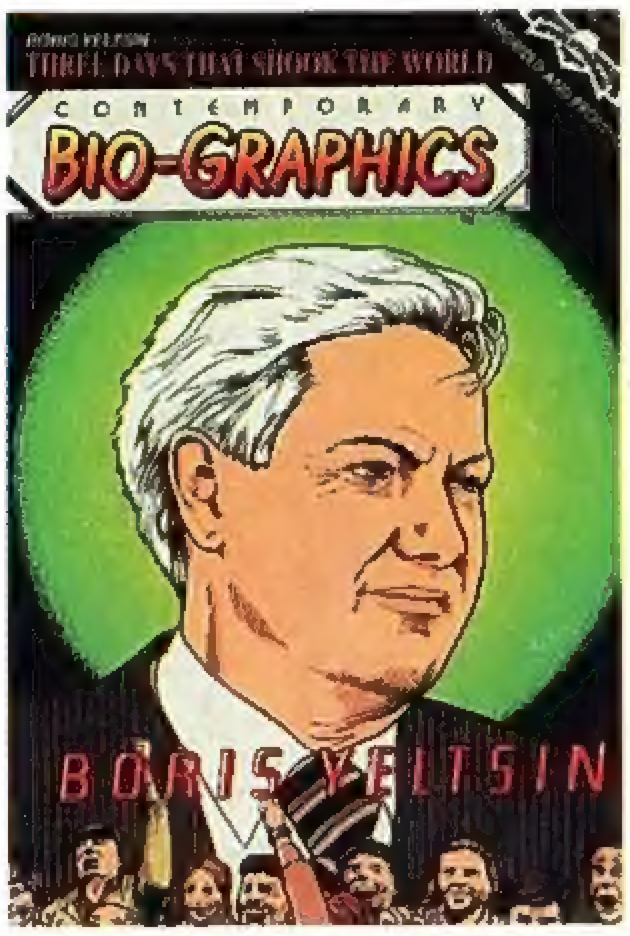

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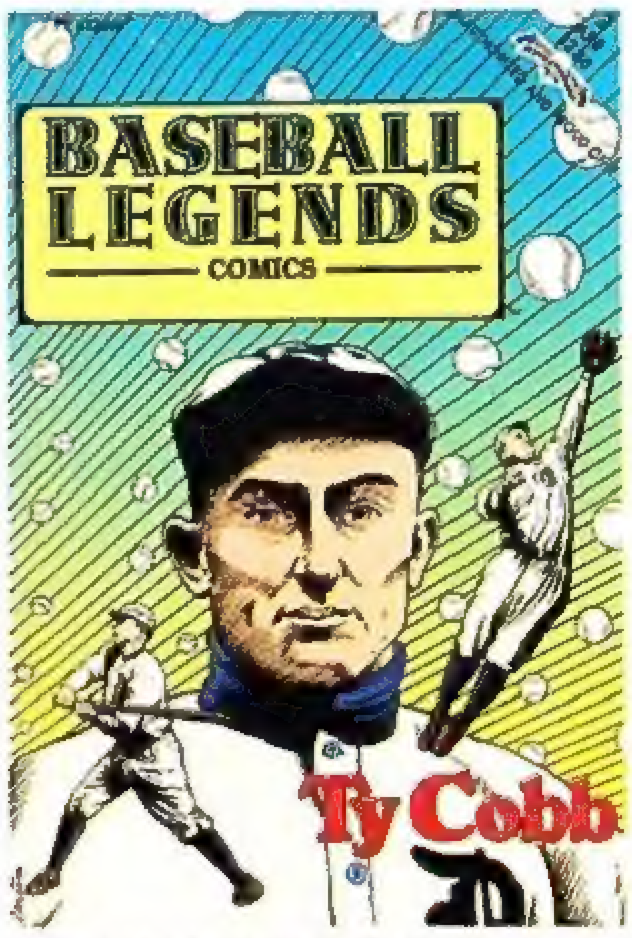

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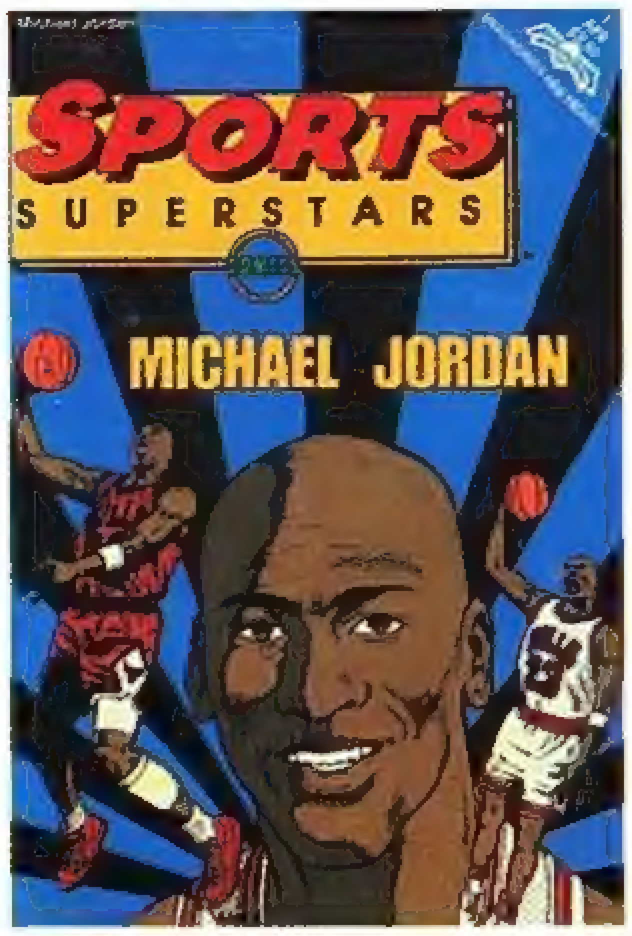

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